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to Mr. Huger Elliott, Supervisor of Educational Work, Room 1 at the Museum. Tickets for all the Conferences will not be issued to an applicant at one time. Applicants are requested to specify the Conferences they desire to hear in the order of their preference, and tickets to the seating capacity of the gallery will be issued weekly.

The Conferences begin at 2:30 P.M. and it is urged that the audience be seated at that hour.

January 23. A Masterpiece from the pottery of Hieron, Athens. Mr. Lacey Davis Caskey. Fifth Century Room.

January 30. Lacquer. Mr. Francis Stewart Kershaw. Japanese Print Room.

February 6. Art Handwork of Japan. Professor Edward Sylvester Morse. Lecture Hall.

February 13. Household Art of Japan. Professor Edward Sylvester Morse. Lecture Hall.

February 20. Pottery and Porcelain. Miss Florence Virginia Paull. Forecourt Room.

February 27. Beginnings of Popular Art in Japan. Mr. Francis Gardner Curtis. Trustees' Room.

March 6. Tapestries. Miss Sarah Gore Flint. Tapestry Gallery.

March 13. Subject to be announced. Mr. Francis Stewart Kershaw.

March 20. Prints. Subject to be announced. Mr. FitzRoy Carrington. In the Print Study Room.

March 27. Greek Vases recently purchased from the Bartlett Fund. Mr. Arthur Fairbanks. Lecture Hall.

Department of Paintings

Special Exhibitions

AN exhibition of the work of Miss Emily Burling Waite, holder of the Paige Travelling Scholarship of the Museum School for 1910-1912, was held in the Renaissance Court from January 1st to 12th. The exhibition included thirty-eight canvases, among them five copies after Rubens, Velasquez and others.

An exhibition of paintings and drawings by Albert Besnard (b. 1849) was opened in the Renaissance Court on Monday, January 20th, by a private view to the Annual Subscribers to the Museum, and will continue until about February 15. The catalogue (sent postpaid for fifteen cents) contains a brief sketch of M. Besnard and his work by M. Jean Guiffrey, Curator of the Department of Paintings. The exhibition includes portraits, genre subjects, landscapes, Eastern scenes, pastels, sketches and cartoons for mural decorations in public buildings in Paris and elsewhere, drawings, engravings and two frames of leaves from notebooks of M. Besnard's journeys in Egypt and India. M. Philip Besnard, son of the artist, contributes a marble bust of his father. The exhibition has been gathered from a number of sources in Paris and this country, and will later be shown in other American cities.

Recent Additions to the Department of Classical Art

SIXTY objects recently purchased from the Francis Bartlett Fund have been placed on exhibition temporarily in three cases in the gallery of the Classical Court. The collection includes twenty-one vases; sixteen terra-cotta heads and a fragment of a terra-cotta plaque; fifteen gems—Greek, Roman, and Hellenistic—and a fragment of a glass cameo; a small marble head; an engraved bronze mirror; a bronze Corinthian capital; a lead theatre ticket with figures of Harmodius and Aristogeiton copied from the group of the Tyrannicides by Critius and Nesiotes; and two coins, an electrum stater of Cyzicus, and a silver dekadrachm (about 500 B. C.) of the Derrones, Macedon.

The vases are of remarkable excellence, unsurpassed by any accession of the Greek potter's and decorator's art in previous years. With three exceptions all are red-figured, and the scenes represented are unusually interesting. Of chief importance is the large skyphos in the central case, signed by Hieron, the potter, and by Makron, the painter. On one side is shown Paris leading away Helen; on the other, Helen meeting Menelaus. In each group the figures are distinguished by name. The beauty of the lekythoi is noteworthy as regards both form and decoration; the two Athenian white lekythoi are especially fine in drawing.

The terra-cotta heads from Southern Italy belong to the fifth century B. C., and represent an expression of Greek art not well illustrated hitherto in the Museum. These objects will be more fully discussed in later numbers of the Bulletin.

Special Exhibition of Eighteenth and Nineteenth Century Pottery and Porcelain

ASPECIAL exhibition of European pottery and porcelain drawn from the reserve collection of the Museum, augmented by loans, was opened in the Forecourt Room on Monday, February 3, and will continue during February and March.

An effort has been made to show examples of the English pottery which was so extensively used in this country in the late eighteenth and early nineteenth centuries. A few pieces of English Lowestoft, shown side by side with the Oriental porcelain until recently called by that name, will be interesting and instructive to collectors.

A comparison of Wedgwood's work with that of his imitators, except, perhaps, Adams, shows how far short of the delicacy and perfection of Wedgwood's designs they all come.

The specimens of later Sèvres include a coffee set of egg-shell porcelain presented to the Museum by a Committee of the Fair for the Relief of Sufferers in France in 1871. The set is decorated with delicately painted medallions representing the fountains and gardens at St. Cloud.

The figurines include examples from Meissen and

the smaller German factories, from Staffordshire, Niderviller, and elsewhere.

A group of Swedish faience from the potteries of Stockholm, Rörstrand and Marieburg consists of large jars and plates covered with a tin glaze and decorated in relief or painted with flowers in rather crude colors. Two Marieburg vases in imitation of Wedgwood are of mottled gray with relief garlands and white medallions. These date from the latter part of the eighteenth century.

Among the modern pottery the most beautiful piece is a large jar covered with a glaze of a brilliant turquoise blue rivaling the color on jars and tiles from Persia. This comes from the Durant kilns in New York, where Mrs. Rice and Mr. Leon Volkmar have been successful in obtaining glazes fairly to be compared with those on some Oriental pottery. Early examples of Rookwood, Chelsea and Newcomb are also represented in the Exhibition with some of the lusted ware for which the Pe-wabic pottery of Detroit is noted. F. V. P.

Print Department

Exhibition of American Wood Engravings

AN exhibition of American Wood Engravings was opened to the public on Saturday, February 1, and will continue until March 1. The material has been drawn wholly from the Museum Collection. The prints chosen are very representative of this school of engravers, and are arranged as far as possible to show a logical development. They are incidentally an interesting summary of American painting, reproducing as they do the works of many of our well-known artists.

In the first exhibition room are shown a few characteristic impressions from the blocks of Alexander Anderson (1775-1870), the "Father of Wood Engraving" in America, and the first exponent of Bewick's white-line block in this country.

Several cases here are devoted to William Linton, who fostered the interests of this branch of engraving after Anderson and gave the impulse to the artists of the new school, — Closson, Juengling, Wolf, Dana, Cole and others, specimens of whose work are shown farther on.

The Print Collector's Quarterly

THE *Print Collector's Quarterly*, which for the past two years has been issued under the imprint of Messrs. Frederick Keppel & Co. of New York, will be published hereafter by the Museum of Fine Arts. Mr. FitzRoy Carrington, who on March 1st will assume his duties as Curator of the Print Department of the Museum, will continue its Editor. Volume Three commences with the February issue. The *Quarterly* is published in February, April, October and December. Each issue contains about one hundred pages of text, with about forty illustrations. The size of the *Quarterly*, 7x4½ inches, permits of its being carried in the pocket. It is the only periodical in English, here

or in Europe, devoted exclusively to etchings and engravings. It has made for itself a distinct place, and already numbers amongst its contributors writers of international reputation.

Among the articles which already have appeared are "Dürer's Woodcuts," by Campbell Dodgson (Keeper of Prints and Drawings in the British Museum); "Rembrandt's Landscape Etchings," by Laurence Binyon (Assistant Keeper of Prints and Drawings in the British Museum); "Some Early Italian Engravers before the Time of Marcantonio," by Arthur M. Hind (of the Department of Prints and Drawings in the British Museum); "Herman A. Webster," by Martin Hardie (of the Department of Prints and Drawings, Victoria and Albert Museum, South Kensington). Mr. Robert J. Wickenden has treated of "The Men of 1830," in a series of articles, of which those on "Charles Jacque," "Millet" and "Corot" have been published. "The Men of 1830" and "Daubigny" will appear respectively in the February and April issues of the *Quarterly*. Louis R. Metcalfe has written on "Jean Morin (1600-1666)," "Robert Nanteuil (1630-1678)," and "A Prince of Print Collectors: Michel de Marolles, Abbé de Villeloin (1600-1681)"; while the two essays by Benjamin Burges Moore on "Piranesi" — "The Views of Rome" and "The Prisons" — are noteworthy contributions to the literature of Engraving.

A series on the "Print Departments in America" has been planned. Articles already have appeared on "The Print Collection of the New York Public Library," by Frank Weitenkampf; "The Print Collection of the Albright Art Gallery, Buffalo," by Willis O. Chapin; and "The Print Collection of the Museum of Fine Arts, Boston," by Francis Bullard. Others will appear later. The purpose of the series is to promote the study of this delightful field of art by informing the student where prints are accessible in America.

The price of the *Print Collector's Quarterly* is \$1.00 a year. Single copies are sold at 35 cents. Subscriptions may be addressed to the *Print Collector's Quarterly* at the Museum.

Registry of Local Art

"The Appeal to the Great Spirit"

CYRUS E. DALLIN

THE group in bronze illustrated on the following page is both a new public monument in Boston and a new acquisition of the Museum. At the Paris Salon of 1909 the work received a gold medal, and two years later a subscription was opened in this city to secure it as an ornament to the Park System. The subscription was eventually completed by a gift from Mr. Peter C. Brooks, on the condition that the group should become the property of this Museum. The previous subscribers assented to this condition, and the work was placed in the Forecourt on the present temporary pedestal. It has since been accepted by the Trustees. Mr.